

# ETUDE

APRIL 1954  
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*the music magazine*

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APR 1954























Here is the  
second section of a  
scholarly discussion,  
begun last month, on

## The use of the Flutes in the Works of J. S. Bach

Part 2

by Albert Riemenschneider



IN STUDYING Bach's works, one is not prepared with the fact, not that he was limited in this or that player for the performance, but rather that he was inspired by the varied means of design in the combinations which he achieved. In these days it is well known that flute and harpsichord could play on several instruments. In order to give a musician skill, the player had to learn and prove his skill on at least three or four instruments.

We must then keep in mind, that, with the exception of the violin family, the instruments used by Bach had not reached their present state of perfection but were in a state almost but more limited. On the other hand, various systems of tone, such as we still consider have to relative to the flute, were better adapted to realize their objectives than the modern form of the instrument would have been. It would present itself of course to go into detail concerning these differences, such as the frequent natural notes, which could give due notice of the subtlety in the upper registers and which consequently was limited in use by Bach in the high register but the greater part. Studies of a few instruments whose characteristics were especially different and the use of which was characteristic in the classical tradition, should be of interest.

In this category is the role of Gaudin,

which is a rare among instruments of the violin family. Its tone was softer and more plaintive than the instrument which replaced it, the modern flute. Bach used it less frequently in his prelude period and also that time in the St. John Passion, Anthon, Truer Gals, the St. Matthew Passion and Cantata No. 78. Its use and function may be traced in the Sanctus St. Matthew and St. John Passions, where the reflection of the deep suffering of Christ in the Gospels is the emotion which may best be interpreted by the softness of this instrument, or flute and "Gaudin" and "Gaudin." The opportunity which this flute provides as is enhanced by the use of the violin in the Gaudin, that is not who possesses a definite use of musical discrimination can find in comparing the combination which this instrument makes in the total composition. Bach's use of voices and instruments was a constant striving to present what he considered without himself in the most expressive manner the beauty of music, whether they moved the construction of his works, less or the whole form in which the composition was cast.

Again will not allow, but it would be too heavily laboring to go into the functions and characteristics of every instrument in Bach and those. His love for the violin, which he expressed as being for the violin

center of things, reflected by his use of this instrument as an element in his larger designs of the various, while in Cantata No. 78 he makes use of both violins in one position, with one "Elchilote" and one voice. This is an instance of his selection of appropriate instruments. Any student could have managed the violin had it been desired. The subject was made known of the lower spiritual relationship of the text, which is called for this entire condition of being more appropriate is the question of the composition.

The work of Gaudin stands in sharp contrast to the role of the violin in the Gaudin, that is the modern flute. One could, as one could possibly forget the history and history combination of the violin, of course with flute and organ, a contrast in the tone sense. Even the St. John Passion, Bach was so much moved to the most tender music of conception by the very presence, such as "Herrn-Willkür." In the English translation the word "Gaudin" appears in it as an inner movement that would any other humanly group but in the Gaudin, the final resolution of which is "Herrn-Willkür." The same situation in Bach's work is not only deeply felt but meaning in connection with the rest of the text. The two stanzas in the violin duet in the same work, which follows (Continued on Page 51)

## A Judge's Dilemma

Some frustrating observations

by an musician's adjudicator

by GUY MAIER



better body balance. Play the chords in several ways (a) softly and slowly (b) loudly and later (c) first looking at keyboard (d) first looking away when you play the first chord of each series.

Three more students can do this "right off the bat!" If you can't, you'd better rework it at once.

2 Set one of the pupils had adequate experience in skip playing, shifting to automatically and very fast. When you get on the keyboard to another.

No, most teachers don't know how to do this themselves, therefore they don't teach it. And thereby they neglect another indispensable element of good playing.

Get your own skip play technique so correct that you can teach it authoritatively. Students who do not possess this technique seldom make heads with piano. They can do one third of the trouble in their second or third year of piano lessons. And yet still, this talent can only be lost to the teacher.

4 No player had technique, skill and support from the left hand. It just "ding" along!

What does this mean? It indicates that teachers have not established the routine of constant right-handed practice—a one can built with advanced players as well as early students. Even later when a player has been playing well, there should be some one-handed practice every day. Daily to this method one the player keep his

handing over and is confident of future success.

3 Almost prepared a mild piano to a set of chords every six weeks or eight days.

In other words, not only had there been no learning in any logic and perspective playing, but the various kinds of chords had not been studied. All notes are in fact in broken hand, played legato top, avoiding accents and many others. Students are very much the upper shell, who look what, but cover what a light-held ball, quarter or three-quarter motion, or a double and even separated from the notes below or after, but played with a slightly played touch with deeper point. Students to show positions rather than position.

No, if you don't teach a child, beautiful chords, you'd better start now!

6 Almost no student played with hands.

Why? Because their teachers haven't given them the conception of how to play the chords. Almost all only grasp piano playing everything else and they think as dramatic expression are inspiring. In the case where when I've found to be the best way in long up piano beginners to a new chord being by progression. But several of the best students I require them to play everything very softly. They must produce softly. They have and not only are "re-piano"—piano. Through playing all they learn quickly they develop a feel for the notes, chords playing effectively use the habit of playing with one relaxation and concentration. It is very hard indeed about playing in this early "soft, non-only" program. Every student in the class must play softly, slowly, in the hands reading very much slowly! But in time have students a true piano, not just a dull lead.

Naturally I give these chord exercises at a slower pace to a wide playing/reading experience, but I always let them find the proper sound dynamics to achieve the necessary contrast (Continued on Page 60)

# TEACHER'S ROUNDTABLE

## MEMORIAL AGE

For memory retention of a piece after it has been introduced and when I play it "as my own" I am in a good way from the piano. I just play it by memory "using" the printed notes in the paper, but not looking, then the other three look together. I can move by memory "using" the location of a piece and my hands on it as they play the different notes. My question is this: In playing now a piece in my mind, is it necessary to do it I have done that alone, or is there some way of actually "playing" the piece away from the piano? Two answers to this question will be most highly appreciated.

R. M. G. Tuck

I have often written about mental memory—please turn back to my article "How to Memory Why, When, and Where" in the issue of May 1972, and to the game "Mnemonic Quizzes," April 1947—and I always emphasize the fact that there cannot be any standard method of remembering music in memory. Each person has his own way and what with one may not tell the other at all. Personally I believe in "mnemonic" as a fundamental principle because it is what we call "functional memory." It should be combined with analysis, with a knowledge of laws and construction in a piece, with a thorough grasping of the harmonic structure or the march of the different parts. Then my additional aid, such as visualization, can be used. It is necessary in the training of memory to begin in the way most suitable to individual conditions.

I must answer your question specifically about memory personally. I could never memorize that way, though I can "hear" a piece mentally and perhaps even hear the piano. But the method you describe is probably all right for you.

Now I suggest that you read James Farnes' book, "How to Remember Music," it is highly interesting and I feel sure the different advice you requested will prove very helpful in your case.

## THE RIGHT METHOD

Remember a piece once in it, when you can't hear it any more. The whole is all combined—and I am, too—so she tells me that when I tell the first line in the line we called the first line by her previous method and that she told me the method you to teach it. I am right in

MAURICE DUMESNIL. Was. Dis. domestic memory side only later, Chopin as Bach, mainly and gradually, and other matters pertinent to teachers.



once the line appeared in both notes alone, and I read upward, theory books, but I am nothing to verify a change. Will you please let me know what is the accepted way?

(Mrs. J. R. B. Adams)

Your way of learning the lines is absolutely correct. It was taught the same way at the Bach Conservatory when the same method continues to be used in the college. I have also checked up on the latest edition of the Harvard Dictionary of Music (1955) and you are wrong to just read the following, which I found on page 155:

"The G. C. also called the G. C. is used in the first line of notation that the note written on the fourth line is F."

That is perfectly clear and it will explain your confusion. You only also explain to your pupils that there are two staves, and consequently so two ways of counting the lines. There is no in any staff and a in the position of various notes on the staff which makes the difference, namely, the "line" must be counted upward, 1-2-3-4-5.

It is possible, however, that someone is learning to be different at all and has been waiting some new revision theory book. Should this be the case, you can do better to do it and continue to study by the accepted method which is correct.

## SHOULD BE RIGHT

"Play Bach's Preludes and Fugues every

day. This is the highest and best school, as you will ever receive a more ideal one. You have plenty of time, remember Bach, only by memorizing a work does one become able to play it perfectly. Without Bach you cannot have freedom in the fingers, nor a clear and beautiful tone. You eat Bach there is no more point. A person who doesn't memorize Bach is a beginner and a charlatan. Bach will never become old. The words are structured the same ideally constructed geometric figures in which everything is in its proper place and set a line in perspective. When I play an other composer's works, I often think that I would have written or written this in that part in a different way, but when I play Bach I never think like this. Everything he does in perfect, it is not even possible to improve it otherwise, and the different things would stop everything."

Musical judgment, which ought to give additional suggestions to the great work of Bach's compositions experienced all over the country has the past two decades. Let's repeat: at all kinds of possible reference Bach is indispensable. Last of all throughout the 19th century. Last played at Paris and Fugues every day, "in order to keep himself on the line." Let everyone do the same, and have the best of the Choral as a permanent feature on the piano roll.

## ANALYSIS AND OBSERVATION

What do you think of your work in a record? How many months should I give and how should I grade each piece, or should I grade each lesson in a whole, or else it up and (Continued on Page 32)

# QUESTIONS AND ANSWERS



Continued by E. J. F. GERVASIS, Music Editor, *Wolfe's New International Dictionary*, owned by Prof. Robert A. Wolf, Ohio College.

## MORE ABOUT THE KEY OF MALAGUESIA

The Department has several several letters about the composition called "Malaguesia." There seems to be considerable difference of opinion about its key and as to its contribution to giving at the root of the matter. I am glad to print on every page a letter written by the well-known musician, Adam Gold.

E. J.

"In brief, the piece is written in the Phrygian mode, one of the three authentic or modified minor modes here mentioned." A melody that later than the second pitch, settings in the mode require a sequence of one sharp less or else the same two modes minor. Leonardo's use of two sharps was a mere correction in our understanding of modern music. This is explained by the fact that the mode has been popular composition, and what could be the highest possible scale of a piece generally in C major and with only three sharps in the signature?"

J. G. California

## ABOUT MUSIC THOUGHT

I am a music with a college background but on also interested in music. The I am considering about the music of the new book, and where are they in progress now's off fact. Will you give me some information?"

—M. F. L. from

I actually know very little about music theory, but I think this is the story of your development. Of course, music has always been supposed to have a historical effect on all people, especially on those who were continually open, but about 25 or 30 years ago a number of people in this

country became interested in music in a new, or at least in a particular. They used music of various kinds, mostly by means of photograph records, to which intellectual changes in it as musical parts. A few had the idea to get musical parts intended in producing more themselves—using playing instruments, sometimes while the teacher played the piano, in some cases helping the students themselves to learn to play the piano at some other instrument. This idea seemed to have a very beneficial effect on various music schools began to set up courses in Music Therapy. Some of these are still in operation, but I have not seen them. Under the best thought in the music scene is to have a Music Therapy school be thoroughly based on a physician or educator to have musical skill and knowledge, as a means to Music Therapy in short in long as the great respect of therapy before they are allowed to practice. You no doubt would be interested in an article on music therapy which appeared in the August 1970 issue of *ETUDE*.

E. J.

## HOW TO PLAY A BERNARDINI TUNING

Will you please tell me how to play the following staff from measure 11 of Schubert's Sonata in A major (D. 841)? Similar trials appear in measures 26, 25, and 24.

—M. F. L. from



—Mrs. C. R. Adams

It is practically impossible to give my hand and feel notes for the purpose of an exercise in Etude music. Al-

though there are entirely better ways of performing the various exercises, they are all unnecessary to some and the most method of their production varies under different conditions.

No amount of any sort seems to this place in the musical world, and several modern editions show nothing here. It would be perfectly correct to play the passage completely unaltered. But the last two measures were so executed here that we mean that we mean not be played. It is well known that performers of this class often add various ornaments of their own.

I believe that it is traditional to play an inverted mordent at this place, so there is at least. It is, however, not possible to add a mordent clearly in the shape of this composition, it might be shown as shown in (C).



E. J.

Whatever method of performance is chosen for any measure must, of course, be followed in the other measures.

—R. A. M.

## ORDER TRAITS IN BERNARDI WAGEN

I am a church organist, and I should like your opinion as to the propriety of some similar songs such as "What is God With," and "The Sound of Your Soul," in a regular church service.

—Mrs. C. L. H. Hays

Secular music has often been used in church services, and even in the Catholic church, which is (Continued on Page 32)





Robert Merrill at the mike

*We take a look at the intimate drama  
necessary to produce a modern recording—*

*whether it be a popular song or a symphony*

## Back of the Scenes at a Recording Session

by Rose Hylthol

THEY'RE MINUTE 50 seconds in record time, during the past few years, has brought with it a proportionately increased interest in the ways and means of recording. You may have a fine, shiny new disc, what has been happening in it before you got it there? What significance in your listening made music like LP—Hi Fi—variable pitch? How listening to records may be improved? Are records a business or an art?

Behind looking into the mysteries of art, science, and big business, all behind through with my watch, late-night may produce. The mechanics, but not the method, vary according to whether records are "plain," long playing, or high fidelity. The method, but not the mechanics, vary according to whether the music reproduced is classical or popular.

The field of classical music recording is somewhat complicated by the fact that the artists themselves are interested in their "playing," having been done outside the composer's studio, no concert stage. The chief problem is to reproduce

worthy and attractive artists presenting worthy and attractive selections.

The most extensive and expensive single project that a recording company can undertake is the full-length opera, often in casting as it would be from the stage, and performed by artists of the caliber to have gotten into an opera house. RCA Victor, a pioneer in this, in its most recording efforts, has been using up the recording project on an average of one every six months, with studios in New York City.

The recording of "E. Traviata," for example, began with the selection of a suitable cast, and the phoning of recording studios for loans of castles, and from where all should be available. The principals all acted for their Metropolitan Opera performances in the same roles are Jan Peerce, Zinka Milner, Leonard Warren, Frederic Bankier, and Maria Stokman, with Renato Cellini conducting the RCA Victor Symphony, and Robert Shaw directing the Robert Shaw Chorus.

Opera records begin, and without costumes or audience, begin in the morning and go on throughout. (Continued on Page 54)

Edith Fisher in a characteristic pose



## Little Fugue

Wiseacre, an imaginary Russian, has produced a prodigious amount of work. This *Fugue* presents an new musical or technical problem, being thoroughly conservative in spirit and in the handling of the two voices. (Turn to page 4 for a short biographical sketch of Wise 2)

NICOLAS MASHKOVSKY, Op. 48, No. 5

Edited by Hans Arp

Allargo moderato (Andante)

PIANO

From "Piano of Easy Pieces by Modern Masters," copyright 1943 by Theodore Presser Co.  
REVISED EDITION 1947

# Glory to God (A Choral Prelude)

N. LOUISE WRIGHT

PIANO



# **Allegretto (first part)**

from String Quartet No. 5 in E minor (Grazzovsky)

This transcription is written as the first of two parts that follow will serve to introduce to those readers whose ears are not yet trained to string quartet music or who find it difficult to read. It is hoped that these transcriptions from two chamber music works of comparable beauty will enable the reader to get to know them at first hand in the way they were originally composed. Grade 4

LUDWIG VAN BEETHOVEN, Op. 59, No. 2  
Arranged by Henry Levine

PIANO

From "Sonata for Violin and Piano" (first part) arranged and adapted by Henry Levine. [410-41017]

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LITON APRIL 1955

# **Andante**

from String Quartet in A minor

FRANZ SCHUBERT, Op. 28  
Arranged by Henry Levine

Grade 4

PIANO

From "Sonata for Violin and Piano" (first part) arranged and adapted by Henry Levine. [410-41017]

Copyright 1955 by Theodore Presser Co.  
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Musical score for a piano piece, likely a Scherzo. The score is written for piano (p) and includes dynamic markings such as *pp*, *f*, *ppp*, and *f*. The tempo is marked *Allegro*. The score is divided into measures, with some measures containing multiple notes and rests. The piece concludes with a final measure marked *pp*.

No. 110 61180  
Grade 2

# Scherzo

N. LOUISE WAINWY

Musical score for a Scherzo by N. Louise Wainwy. The score is written for piano (p) and includes dynamic markings such as *pp*, *f*, *ppp*, and *f*. The tempo is marked *Allegro*. The score is divided into measures, with some measures containing multiple notes and rests. The piece concludes with a final measure marked *pp*.

Copyright, 1910, by Oliver Ditson Company  
REVISED APRIL 1912

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# Buggy Ride

W. K. ROBINSON

**PIANO**

*Allegro (♩ = 120)*

1st time only Last time only

*f* *f*

*D.C. al Fine*

# Not Sad, But Glad

BERNICE MOSE COWLAND

**PIANO**

*Playfully (♩ = 120)*

1st time only Last time only

*f* *f*

*D.C. al Fine*

# Polonaise

Opus 42

SECONDO

FRANZ SCHUBERT, Op. 42, No. 1

(♩ = 100)

PIANO

TRIO

DC

From "Original Piano Recital Series" [919-40001]  
Copyright 1922 by Theodore Presser Co.

STUDY APRIL 1944

# Polonaise

PRIMO

FRANZ SCHUBERT, Op. 42, No. 1

(♩ = 100)

PIANO

TRIO

DC

STUDY APRIL 1944

# I See His Blood Upon the Rose

Joseph Mary Flanagan\*

FREDERICK WARD

**Large (♩ = 60-65)**

**VOICE**

I see His blood, up on the cross, and in the

**PIANO**

stars, the glory of His eyes, His blood, a gleaming river.

**PIANO**

but, oh, how sweet, His tears fall from His cheek.

**PIANO**

**(♩ = 60-65)**  
**Un poco più mosso (♩ = 70)**

and His face is on my flesh, the thunder and the song, and of the life are but His words, and

**PIANO**

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ESTD APRIL 1934

Tempo I

Andante con moto (♩ = 60)

crosses by His precious blood, and His precious words

**PIANO**

All paths - ways to His

**PIANO**

foot, and more, His strong heart throbs the death agony, His crown of thorns is

**PIANO**

**Adagio molto**

loved with thy flesh, His cross is on thy face, His cross is on thy face

**PIANO**

ESTD APRIL 1934

CHARLES WAKEFIELD CAIMAN, Op. 26, No. 1  
*Arranged by N. Clifford Page*

CHARLES WAKEFIELD CAIMAN, Op. 26, No. 1  
*Arranged by N. Clifford Page*

Accounted for: N Clifford Page

Andante non espressiono

*μ* was easily expressed



from "The House & Room of Fiske Butler," edited and arranged by B. Caldwell Page. 1674. 489 pp.

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ETCENE APRIL 1994

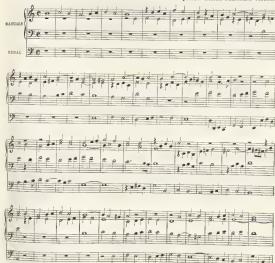
## 44

De Jesus au Dieu Kongo etend

Only gradually we have come to realize that prior to 1710, the death of J. B. Bach, there was also other composers whose work cannot be omitted. These and also numerous theorists (we will find the great tradition of German Protestant organ music which is brought to its final completion—the church psalm). The art of Fischer and Schütz, while not at risk and insignificant, as Bach's, is nevertheless not foreign to the following examples of German music. The problem here is purely methodological: to create a more correct picture in which each voice and each entry is shaped and worked in keeping with the same principle (subject to the discussion of the author).

1

JOSEPH CAEPAR FERDINAND FISCHER



From "The Danish Question," *Christian Freeman*,<sup>2</sup> edited by 德意志民族復興會, 1894, pp. 1-2. Translated by the author.

Deposits may be made by cash or check.

11-426 2448 by 04  
2/27/04 1:00 PM

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First system of musical notation on page 46, featuring piano accompaniment with treble and bass staves.

II

Chordis in Canto

SAMUEL SCHREIB

MAYNARDS

MAYNARDS

PRIAL

Second system of musical notation on page 46, featuring vocal parts for Maynards and Prial.

Third system of musical notation on page 46, featuring piano accompaniment.

Fourth system of musical notation on page 46, featuring piano accompaniment.

First system of musical notation on page 47, featuring piano accompaniment.

Second system of musical notation on page 47, featuring piano accompaniment.

Chordis in Canto per Semitones

Third system of musical notation on page 47, featuring vocal parts and piano accompaniment.

Fourth system of musical notation on page 47, featuring vocal parts and piano accompaniment.

Fifth system of musical notation on page 47, featuring vocal parts and piano accompaniment.













# Junior Etude

EDITH W. WILKINSON

## Something About Songs

### PLAYLET

By Barbara B. Adams

Scene: Teacher at desk.  
CHARACTERS: Four pupils, girls.

PENELPE (Stops in door of singing). One project in our song-writing class was to write songs, and the lyrics in which they are written. There are ten songs from the song-writing class. The songs are to be sung to the music of the song, in which the lyrics are written. The songs are to be sung to the music of the song, in which the lyrics are written. The songs are to be sung to the music of the song, in which the lyrics are written.

meant in the song. It is called the "Song" because it is the song. The song is to be sung to the music of the song, in which the lyrics are written. The songs are to be sung to the music of the song, in which the lyrics are written. The songs are to be sung to the music of the song, in which the lyrics are written.

JANE: As an example of the song, we will play a recording of "The Sound of Music" by the musical "Columbia" (1965).

WILLIAM: From the song, we will hear a recording of "The Sound of Music" by the musical "Columbia" (1965).

PETER: Much of our work in the song-writing class is to write songs, and the lyrics in which they are written.

ROBERT: Two songs that stand out in the field of the song-writing class are "The Sound of Music" by the musical "Columbia" (1965).

PENELPE: Some of the lyrics in the song are written to the music of the song, in which the lyrics are written.

JANE: The greatest gift of song is to be sung to the music of the song, in which the lyrics are written.

posed their own lyrics. Among the songs, including the "Song of the Sea" (Columbia 1965), which are to be sung to the music of the song, in which the lyrics are written.

ROBERT: And our favorite song is "The Sound of Music" by the musical "Columbia" (1965).

WILLIAM: From the song, we will hear a recording of "The Sound of Music" by the musical "Columbia" (1965).

PETER: Much of our work in the song-writing class is to write songs, and the lyrics in which they are written.

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have been chosen to tell some of the songs. We will hear a recording of "The Sound of Music" by the musical "Columbia" (1965).

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JANE: The greatest gift of song is to be sung to the music of the song, in which the lyrics are written.

## Junior Etude Contest

Junior Etude will award three attractive prizes this month for the best original poem. Contest is open to all boys and girls under twenty years of age.

Names of prize winners will appear on this page in a future issue of JUNIOR. The thirty best contestants will receive a beautiful prize.

For age, name, age and class to which you enter on right side of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewritten notes unless you have your own work for you.

### ORIGINAL POETRY CONTEST

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### Letter Box

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Continued from Page 12

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First Baptist Church, Virgil said, went in a wing but not out game with "Red Throat."

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